

Songs and Hymns

for the

Primary Sunday School.

Frederica Beard.



CHICAGO:

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SONGS AND HYMNS
FOR THE
PRIMARY SUNDAY SCHOOL

COMPILED AND ARRANGED

BY

FREDERICA BEARD

Price ~~35~~ cents

.40

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CLAYTON F. SUMMY CO., 429 S. WABASH AVE.

LONDON: WEEKES & CO.

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Preface.

The progressive work of the Sunday-School and the growing appreciation of educational principles as its basis, has shown a need for better songs and music, especially for the Primary Class.

The power of music in developing the spiritual nature of the child needs recognition. The voice of the piano is more effective than the human voice in gaining order, in creating a restful atmosphere, in awakening a mood of reverence. Go to a group of little children who are disorderly and restless: command, exhort, or speak in any way you please, to gain their attention; order will not be obtained as easily nor as well, as by the tones of the piano. Sometimes the tone must be one of decisive call, more often it will be that of quiet, soothing, beautiful music, which, unconsciously to the children, brings the desired result. Such a result, developed through an indirect, impersonal, and natural method, is more beneficial than a forced one: the outward action is not merely changed, but the mood, the *spirit* of the little child is touched, and the corresponding expression follows.

The "Song Story" is often the most impressive part of the lesson, (so-called) if it be of the right kind, rightly used. Bring a truth to the children in picture, conversation, and written word: afterwards, let it be sung *to*, or by, the children, and the impression will be deepened.

But the above noted results can never be reached through the wretched jingles which often bear the name of Sunday School music, nor with the kind of songs so often in use. Surely, the constant and absurd misinterpretations made by the little ones, of some of the songs sung in the Sunday-School, is due, in part, to the fact that they are beyond their appreciation, especially when symbolic language is used.

Each of the several excellent kindergarten song-books give a few beautiful hymns and songs suitable for the Sunday-School, but Primary teachers cannot, in the majority of cases, supply themselves with several expensive books. The aim of this collection is to overcome this difficulty by putting under one cover some of the best of these songs.

The compiler desires to express her thanks for the use of certain songs to Milton Bradley Co., A. S. Barnes & Co., Mrs. Eugene Field, Mrs. Harriet Jenks Greenough, and Miss Gertrude Walker, who have thus aided in this work. Also to Miss Mildred J. Hill and Miss Mari R. Hofer for their kindly co-operation.

Teachers interested in suggestions in regard to little childrens' singing, and the development of songs, are referred to the chapter on music in "The Kindergarten Sunday-School," by the present writer. Also to a pamphlet soon to be published.

FREDERICA BEARD.

No. 1.

Church Bells.

MILDRED J. HILL.

Solemnly.

1. Come! Come! peo - ple, come! This the bells' mes - sage to
 2. Come! Come! peo - ple, come! See the church doors are now

me, to you, Come! Come! All may come!
 op - en wide, Come! Come! All may come!

Fa - thers and moth - ers and chil - dren too.
 Plen - ty of room for you all in - side.

No. 2. Good Morning to our Sunday-school.

M. R. HOFER.

Good morn - ing to our Sun - day - school, And

The first system of the musical score for 'Good Morning to our Sunday-school.' It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in two staves (treble and bass clefs) with the same key signature and time signature. The vocal line begins with a quarter rest followed by a quarter note G4, then a half note A4, and continues with quarter notes B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a simple harmonic accompaniment with chords and single notes.

to our teach - ers dear; Good morn - ing to the

The second system of the musical score. The vocal line continues with quarter notes G4, F#4, E4, D4, C4, B3, A3, and G3. The piano accompaniment continues with chords and single notes, maintaining the harmonic support for the vocal melody.

ma - ny friends, We al - ways meet with here.

The third and final system of the musical score. The vocal line concludes with quarter notes G3, F#3, E3, D3, C3, B2, A2, and G2. The piano accompaniment concludes with chords and single notes, ending with a double bar line.

No. 3. Thanks for Daily Blessings.

Reverently.

Fa - ther of all in Heav'n a - bove, We thank Thee

The first system of the musical score is in 3/2 time, key of D major. It features a vocal melody on a treble staff and piano accompaniment on grand staves. The lyrics are 'Fa - ther of all in Heav'n a - bove, We thank Thee'.

for Thy love. Our food, our homes, and all we

The second system continues the melody and accompaniment. The lyrics are 'for Thy love. Our food, our homes, and all we'.

wear, Tell of Thy lov - ing care. A - men.

The third system concludes the piece. The lyrics are 'wear, Tell of Thy lov - ing care. A - men.' The music ends with a double bar line.

No. 4.

Morning Hymn.

ADAPTED.

MILDRED J. HILL.

1. We look to Thee, dear Lord, and pray, That

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics '1. We look to Thee, dear Lord, and pray, That'. The piano accompaniment features a steady bass line and chords in the right hand.

Thou wilt guide us, thro' this day, From all wrong do - ing

The second system continues the melody and accompaniment. The vocal line has a quarter rest before the lyrics 'Thou wilt guide us, thro' this day, From all wrong do - ing'. The piano accompaniment maintains the same harmonic structure.

keep us free, May we Thy lov ing children be. A - men.

The third system concludes the hymn. The vocal line has a quarter rest before the lyrics 'keep us free, May we Thy lov ing children be. A - men.' The piano accompaniment ends with a final chord. The system is marked with a double bar line and repeat signs.

No. 5. Little Lambs so White and Fair.

B. L. W.

1. Lit - tle lambs so white and fair,
2. Now they lis - ten and ob - bey,

Are the Shep - herd's con - stant care;
Follow - ing where He leads the way;

Now He leads their ten - der feet
Heav'n - ly Fa - ther, may we be

In - to pas - tures green and sweet.
Thus o - be - dient un - to Thee.

From "Songs and Games for Little Ones." By per.

No. 6. Jesus, Tender Shepherd, Hear Us.

ADAPTED.

MILDRED J. HILL.

Je - sus, ten - der Shepherd, hear us, Bless Thy lit - tle

The first system of the musical score is in 2/4 time and the key of D major (indicated by two sharps). It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics 'Je - sus, ten - der Shepherd, hear us, Bless Thy lit - tle' are written below the vocal staff. The piano accompaniment consists of chords and moving lines in the right and left hands.

ones we pray; Thro' the morn - ing be Thou near us,

The second system continues the musical piece. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics 'ones we pray; Thro' the morn - ing be Thou near us,' are written below the vocal staff.

Keep us safe thro' all the day. A - men.

The third system concludes the piece. The vocal melody ends with a double bar line, and the piano accompaniment also concludes with a double bar line. The lyrics 'Keep us safe thro' all the day. A - men.' are written below the vocal staff.

No. 7.

God's Love.

Arr. from MOZART.

Tranquilly.

1. God, our Fa - ther, made the night,
2. God, our Fa - ther, made the skies,

This system contains the first two staves of the musical score. The top staff is the vocal line in G major (one flat) and common time. The bottom staff is the piano accompaniment, also in G major and common time. The key signature has one flat (F major or D minor). The time signature is common time (C). The system ends with a double bar line and repeat dots.

Made the moon, and stars so bright, All the clouds far,
Bees and birds and but - ter - flies, Ti - ny flow'rs and

This system contains the next two staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. The system ends with a double bar line and repeat dots.

far a - way, The shin - ing sun and gold - en day.
trees that wave, These love - ly gifts our Fa - ther gave.

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics. The piano accompaniment provides harmonic support. The system ends with a double bar line and repeat dots.

No. 8. Thanks for Constant Care.

Earnestly.

1. Fa - ther, we thank Thee for the light, Thou
2. Fa - ther, we thank Thee for our homes, And

send - est us by day. For moon and stars that
all the bless - ings there. O may we grow more

shine at night, Thou send - est, too, their ray.
like to Thee In ten - der love and care. A - men.

No. 9.

We Plow the Fields.

ELEANOR SMITH.

Andante.

1. We plow the fields and scat - ter The good seed o'er the
 2. He sends the snow in win - ter, The warmth to swell the
 3. All good gifts that sur - round us, Are sent from Heav'n a -

land, But it is fed and wa - ter'd By
 grain, The breez - es and the sun - shine, And
 bove, Then praise the Lord, O praise the Lord, Give

God's al - might - y hand, By God's al - might - y hand.
 sweet, re - fresh - ing rain, And sweet re - fresh - ing rain.
 thanks for all his love, Give thanks for all His love.

No. 10.

Sunshine Song.

Adapted from FROEBEL, by
NELLIE C. ALEXANDER.

ELEANOR SMITH.

Tranquillo. p

1. When I'm soft - ly sleep - ing, In the ear - ly morn,
2. Wel - come, lit - tle sun - beam; Kind - ly hast thou come,

p *mf cres.* *dim.*

Through my win - dow creep - ing, A sun beam comes, new-born. It
Bring - ing cheer - ful sun - shine From thy far - off home.

f *dim.*

gen - tly says "good - morn - ing," Then with gold - en light,
Gen - tle lit - tle sun - beam, Glad - ly I would be,

cresc. *dim.*

From "Songs for Little Children." By per. Milton Bradley Co.

Sunshine Song. Concluded.

rit.

Peep - ing through my cur - tain, Makes my room so bright.
Pure and warm and lov - ing, Help - ful, just like thee.

f *dim.*

Detailed description: This block contains the musical score for the 'Sunshine Song. Concluded.' The vocal line is written on a single staff in G major (one sharp) and 2/4 time. It begins with a 'rit.' (ritardando) marking. The lyrics are 'Peep - ing through my cur - tain, Makes my room so bright. Pure and warm and lov - ing, Help - ful, just like thee.' The piano accompaniment is written on two staves (treble and bass clef). It starts with a forte (*f*) dynamic and a 'dim.' (diminuendo) marking. The piece concludes with a double bar line and repeat signs.

No. 11.

God's Work.

MRS. C. F. ALEXANDER.

Reverently.

1. All things bright and beautiful, All things great and small,
2. Each lit-tle flow - er that o-pens, Each lit-tle bird that sings, He
3. He gave us eyes to see them, And lips that we might tell How

All things wise and wonderful, Our Fa - ther made them all.
made their glow - ing col - ors, He made their ti - ny wings.
good is God our Fath-er, Who do - eth all things well.

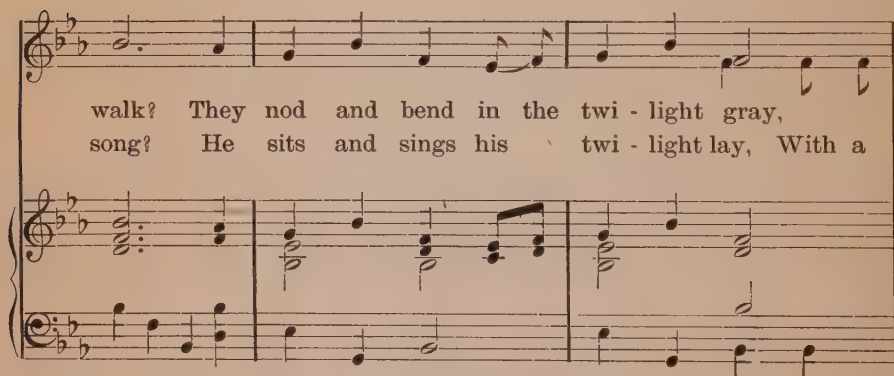
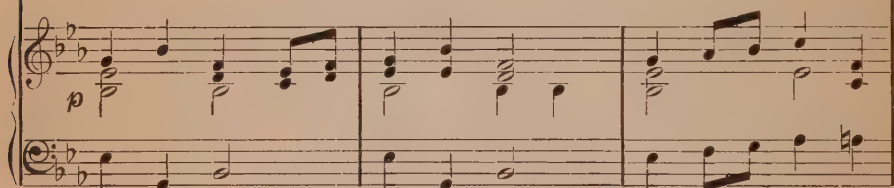
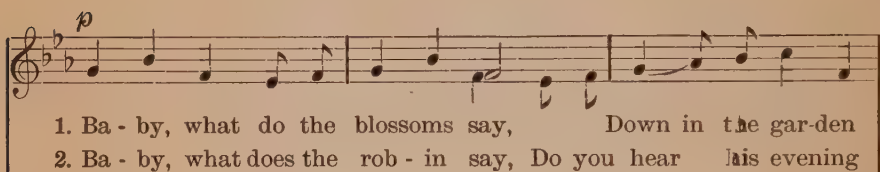
Detailed description: This block contains the musical score for 'God's Work.' The vocal line is written on a single staff in E major (two sharps) and 2/4 time, marked 'Reverently.' The lyrics are: '1. All things bright and beautiful, All things great and small, 2. Each lit-tle flow - er that o-pens, Each lit-tle bird that sings, He 3. He gave us eyes to see them, And lips that we might tell How'. Below the first line of lyrics, there are three additional lines of lyrics: 'All things wise and wonderful, Our Fa - ther made them all. made their glow - ing col - ors, He made their ti - ny wings. good is God our Fath-er, Who do - eth all things well.' The piano accompaniment is written on two staves (treble and bass clef) in E major. It features chords and single notes that support the vocal melody. The piece concludes with a double bar line and repeat signs.

No. 12.

The Flower Bed.

MRS. SARAH E. HENSHAW.

ELEANOR SMITH.

Andante tranquillo.

From "Songs for Little Children." By per. Milton Bradley Co.

The Flower Bed. Concluded.

Say, can you hear them talk? They say, "O dar - ling
heart all merry and strong. He sings, "Good night, my

The first system of the musical score is in G major (one sharp) and 3/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in the right hand and a simple bass line in the left hand.

ba - by bright, We're going to sleep, good-night, good-night! The
ba - by dear, Sleep well, sleep soft, and do not fear; For

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system, with the vocal line carrying the lyrics and the piano providing harmonic support.

gen - tle breezes have come to sing, How God takes care of ev'rything."
some how I know, as I sit and sing, That God takes care of ev'rything."

The third system concludes the piece. The vocal melody ends with a double bar line, and the piano accompaniment provides a final harmonic resolution. The lyrics are split across two lines of text.

No. 13. I Asked the Lovely Little Flower.

MILDRED J. HILL.

Reverently, but not too slow.

1. I asked the love - ly lit - tle flow'r Who
 2. I asked the joy - ous lit - tle bird Who
 3. I asked the bus - y lit - tle bee I

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are aligned with the vocal line.

gave her per - fume sweet, And dressed her in her
 taught him how to fly, And sing such pret - ty
 saw a - mong the flow'rs Who taught him how to

The second system continues the melody and accompaniment. The lyrics are aligned with the vocal line.

vel - vet coat, So beau - ti - ful and
 songs in The bright blue morn - ing
 gath - er sweets To eat in win - ter

The third system concludes the piece. The lyrics are aligned with the vocal line.

I Asked the Flower. Concluded.

neat, And she told me it was God Who
sky, And he told me it was God Who had
hours. From way down in a lil - ly bell He

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains three measures of music. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. It also contains three measures, with a piano dynamic marking 'p' above the second measure.

cloth'd her with such care And taught her how to
giv'n to him his wing And taught him how to
sang these words to me; 'Twas God, the Fa - ther,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has three measures, and the piano accompaniment has three measures. The key signature remains three sharps.

sweet - ly breathe Up - on the eve - ning air.
build his nest And taught him how to sing.
taught me how, He teach - es ev 'ry bee."

The third system of the musical score concludes the piece. The vocal line has three measures, ending with a double bar line. The piano accompaniment has three measures, also ending with a double bar line. The key signature remains three sharps.

No. 14.

God's Care of all Things.

Reverently.

Fa - ther, Thou who car - est For small - est, ti - ny

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piano accompaniment is in G major and common time, with the right hand playing chords and the left hand playing a bass line of quarter notes: G2, B1, C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4.

flow'r's, And teach - est bees and squir - rels To

The second system of the musical score. The vocal line continues with quarter notes: D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, 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God's Care of all Things. Concluded.

chil - dren, Our lov - ing thanks would bring, For

The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'chil - dren, Our lov - ing thanks would bring, For'.

all thy lov - ing kind - ness; Of

The second system continues the melody and accompaniment. The lyrics are 'all thy lov - ing kind - ness; Of'.

all thy good - ness sing. A - men.

The third system concludes the piece. The lyrics are 'all thy good - ness sing. A - men.' The system ends with a double bar line.

No. 15.

Thanksgiving Song.

Arr. HIMMEL. (1803.)

1. O come dear lit - tle child - ren, come, Our grate-ful thanks to
 2. For health and home and food be - side, To Him our thanks we'll

sing,..... For all the har-vest gath-ered in, Ere winter's
 give..... 'Tis God, our Fa-ther, doth pro-vide These blessings

storms be gin,..... Ere win - ter's storms be - gin.
 we re ceive,.... These bless - ings we re - ceive.

No. 16.

Thanksgiving Song.

L. A. C.

ELEANOR SMITH.

1. Sum - mer is gone, Au - tumn is here, This is the
 2. Car - rots in cel - lars, Beets by their side, Full is the
 3. Fa - ther in heav - en, Thank Thee for all, Win - ter and

har - vest For all the year, Corn in the crib,
 hay - loft What fun to hide! Ap - ples are bar - reled
 spring - time, Sum - mer and fall, All thine own gifts

Oats in the bin, Wheat is all thresh'd Bar - ley drawn in.
 Nuts laid to dry, Frost on the gar - den Win - ter is nigh.
 To Thee we bring, Help us to praise Thee, Our heav'nly King.

From "Songs for Little Children." By per. Milton Bradley Co.

No. 17. Loving Friend, O Hear our Prayer!

Author Unknown.

MILDRED J. HILL.

First system of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/8. The lyrics are: "Lov-ing Friend, O hear our pray'r! Take in - to Thy ten - der care,"

Second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "All the leaves and flow'rs that sleep, In their white beds cov-er'd deep ;

Third system of the musical score, concluding the piece. It includes the final vocal notes and piano accompaniment. The lyrics are: "Shelter from the wintry storm All Thy snow-birds; Keep them warm. Amen."

No. 18.

Christmas Hymn.

ELEANOR SMITH.

Andante con espressione.

1. In an oth - er land and time, Long a - go, and far a-

way, Was a lit - tle ba - by born, On the first glad Christmas Day.

2. Words of truth and deeds of love,
Filled His life from day to day;
So that all the world was blest,
On the first glad Christmas Day.

3. Little children did He love,
With a tender love always,
So should little children be
Always glad on Christmas Day.

No. 19. Why Do Bells at Christmas Ring?

M. R. HOFER.

1. Why do bells at Christmas ring? Why do lit - tle children sing?
 2. There a dar - ling Ba - by lay, Pil-lowed soft up - on the hay;

The first system of the musical score is in G major (one sharp) and 8/8 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody consists of eighth and quarter notes, while the piano part uses chords and single notes.

Once a love - ly shin-ing star, Seen by shepherds from a - far,
 And its moth - er sang and smil'd, "This is Christ, the ho - ly child."

The second system continues the melody and piano accompaniment. The piano part includes some chords with beamed eighth notes in the right hand.

Gent - ly moved un - til its light Made a man ger cra - dle bright.
 There - fore bells for Christmas ring, Therefore lit - tle children sing.

The third system concludes the piece with a final cadence. The piano part features a descending line in the left hand and chords in the right hand.

No. 20.

Christmas Night.

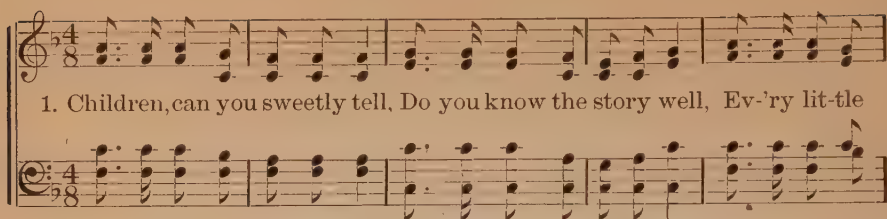
Reverently.

1. Once with-in a low-ly sta-ble, Where the sheep and ox-en lay, A
2. God sent us this loving ba-by, From his home in heav'n above,

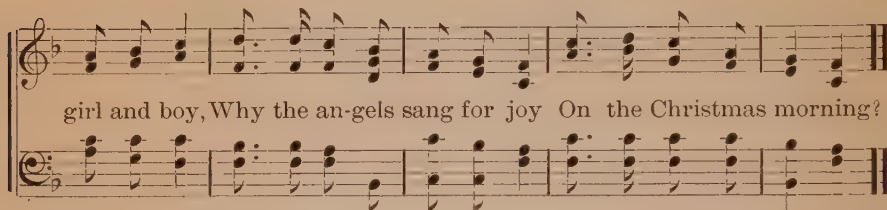
lov-ing moth-er laid her ba-by In a man-ger fill'd with hay.
He came down to show all peo-ple How to help and how to love.

Ma-ry was the moth-er there, And the Christ that ba-by fair.
This is why the an-gels bright Sang for joy that Christmas night.

No. 21. Children, can you Sweetly Tell?



1. Children, can you sweetly tell, Do you know the story well, Ev-'ry lit-tle




girl and boy, Why the an-gels sang for joy On the Christmas morning?

- 2 Yes, we know the story well,
Listen now, and hear us tell,
Every little girl and boy,
Why the angels sang for joy,
On the Christmas morning.
- 3 Shepherds sat upon the ground,
Fleecy flocks were scattered 'round,
When the brightness filled the sky,
And a song was heard on high,
On the Christmas morning.
- 4 Angels sang a loud, sweet song,
For a holy babe was born;
Down on earth to live with men,
Jesus, our dear Savior, came,
On the Christmas morning.
- 5 Joy and peace the angels sang,
Far the pleasant echoes rang,
"Peace on earth, to men good-will!"
Hark! the angels sing it still,
On the Christmas morning.



No. 22. I Love to Hear the Story.

MRS. EMILY HUNTINGTON MILLER.
(1833—1867.)

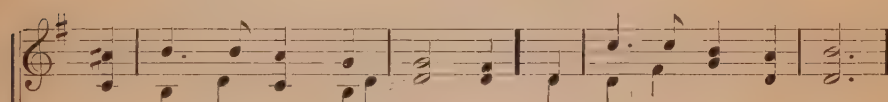

A. H. MANN.





1. I love to hear the sto - ry Which an - gel voi - ces tell,
2. I'm glad my bless ed Sav - iour Was once a child like me,
3. To sing His love and mer - cy My sweetest songs I'll raise,



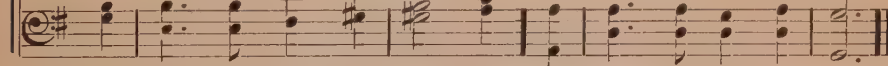
How once the King of Glo - ry Came down on earth to dwell.
To show how pure and ho - ly His lit - tle ones might be;
And, tho' I can - not see Him, I know He hears my praise;



I am both weak and sin ful, But this I sure - ly know,
And if I try to fol - low His foot-steps here be - low,
For He has kind - ly prom - ised That e - ven I may go



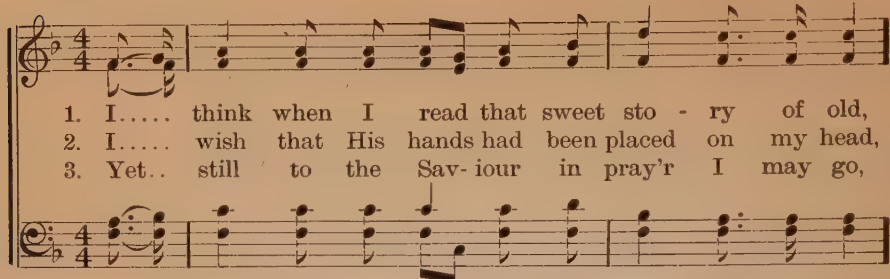
The Lord came down to save me, Be - cause He lov'd me so.
He nev - er will for - get me, Be - cause He loves me so.
To sing a - mong His an - gels, Be - cause He loves me so.



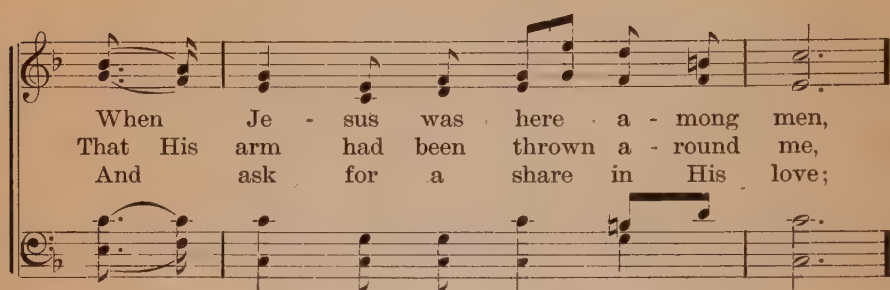
No. 23. I Think, When I Read that Sweet Story.

Mrs. JEMIMA LUKE.

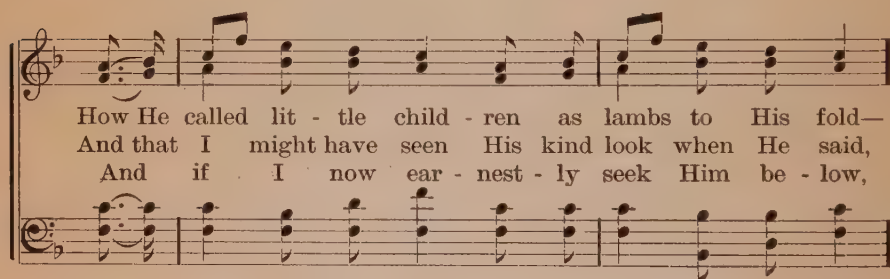
"BUNYAN"—OLD MELODY.



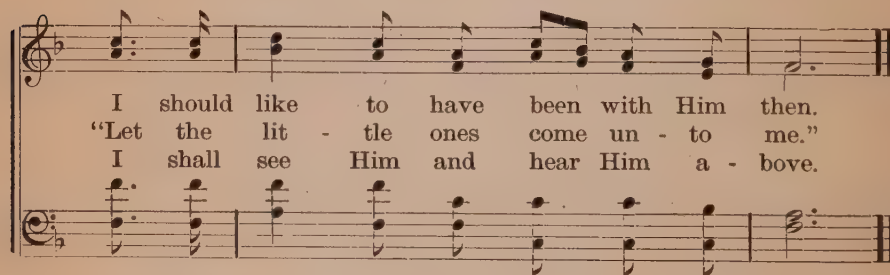
1. I.... think when I read that sweet sto - ry of old,
 2. I.... wish that His hands had been placed on my head,
 3. Yet.. still to the Sav- iour in pray'r I may go,



When Je - sus was here a - mong men,
 That His arm had been thrown a - round me,
 And ask for a share in His love;



How He called lit - tle child - ren as lambs to His fold—
 And that I might have seen His kind look when He said,
 And if I now ear - nest - ly seek Him be - low,



I should like to have been with Him then.
 "Let the lit - tle ones come un - to me."
 I shall see Him and hear Him a - bove.

No. 24. There's a Friend for Little Children.

Adapted from
ALBERT MIDLANE.

JOHN STAINER.

There's a Friend for lit - tle chil-dren A - bove the bright blue sky,

The first system of musical notation for the song. It consists of a treble and bass staff in 6/8 time, with a key signature of two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

A Friend who al-ways loves them, Whose love will nev - er die.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

So true and strong and help - ful, Thro' all the chang-ing years,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

This Friend is al - ways worth - y The precious name He bears.

The fourth system of musical notation, which concludes the piece. It features a final cadence in the treble staff. The lyrics are written below the treble staff.

No. 25.

Birthday Song.

Trans. by A. H. P.

KARL REINECKE.

1. Greet - ings we
2. Our lit - tle

dolce

of - fer thee, play - mate so dear,
gifts we bring glad - ly to thee,

God send thee hap - pi - ness through all the year.
Thy birth - day song we sing with hearts full of cheer.

No. 26.

Little Drops of Water.

MILDRED J. HILL.

Fast.

1. Lit - tle drops of wa - ter, Lit - tle grains of
 2. Lit - tle deeds of kind - ness, Lit - tle words of

The first system of the musical score is in 2/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are written below the vocal staff, with two verses. The piano part consists of chords and single notes.

sand,
 love,

Make the great, wide o - cean
 Make our homes so hap - py,

The second system continues the melody and accompaniment. The piano part includes a trill in the right hand of the grand staff. The lyrics continue from the first system.

And the pleas - ant land.
 Like the heav'n a - bove.

The third system concludes the piece. The vocal melody ends with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics end with 'And the pleas - ant land. Like the heav'n a - bove.'

No. 27. Father's and Mother's Care.

HANS GEORG NAEGELI, (1793)

1. Lov - ing Moth - er, kind and true, Bus - y Fa - ther,
2. Fa - ther's mon - ey buys our food, Moth - er cooks it

The first system of the song features a vocal melody in G major, 6/8 time, with two verses. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

he works too, Earns the mon - ey for our clothes,
sweet and good. They both work from morn till night,

The second system continues the vocal melody and piano accompaniment. The lyrics describe the father's role in earning money for the family.

Buys the goods that Moth - er sews. Moth - er gives her
Just to keep our homes so bright, Just to give us

The third system concludes the vocal melody and piano accompaniment. The lyrics describe the mother's role in providing for the family's needs.

Father's and Mother's Care. Concluded.

The first system of the musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal melody line and a piano accompaniment. The vocal line has three measures, each containing two lines of lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with single notes.

dai - ly care, Wash - ing fa - ces, comb - ing hair,
dai - ly bread, Nice warm fire and rest - ful bed.

The second system of the musical score continues the melody and accompaniment. It also consists of a vocal melody line and a piano accompaniment. The vocal line has two measures, each containing two lines of lyrics. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Darn - ing stock - ings, patch - ing too
When we grow up tall and strong,

The third system of the musical score concludes the piece. It features a vocal melody line and a piano accompaniment. The vocal line has two measures, each containing two lines of lyrics. The piano accompaniment ends with a final chord in the right hand and a single note in the left hand.

Man - y things for me and you.
We can then help them a - long.

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